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IN THE FORM OF A STORY: A COLLECTION OF NINETEENTH-CENTURY AMERICAN AND EUROPEAN DECORATIVE ARTS

BY MARTIN LEVY

The European and American decorative arts discussed here, dating from the second half of the nineteenth century, encapsulate many of the themes and influences that can be identified as typical of the period. Principally housed in Southampton, New York, the collection represents works by many of the leading manufacturers and designers on both sides of the Atlantic. While the furniture and works of art are very much lived with, the impression is firmly one of passion overruling practicality. Although Ann Pyne, a decorator, teacher, and writer,[1] is her own guide and tutor, she has forged beneficial friendships with scholars, curators, and dealers active in her fields of interest.

Storytelling is this collection's leitmotiv, not surprisingly given Pyne's literary interests. Sometimes the objects illustrate particular aspects of nineteenth-century decorative arts history, while on other occasions they literally tell stories. Each element in the collection, however minor it might seem, has been acquired with a purpose. For example, the three modest transfer-printed tiles in Figure 6 are representative

Facing page: Fig. 1. The aesthetic parlor in the house in Southampton, New York. *Color photographs are by Gavin Ashworth.*

Collage of tiles at center:

Fig. 2. The Little Mermaid, series of six tiles designed by Henry Holiday (1839–1927) and made by Minton, Hollins and Company, Stoke-on-Trent, England, c. 1870.

Fig. 3. Seven Ages of Man, series of seven tiles, perhaps designed by "A. Masson," made by Minton, Stoke-on-Trent, c. 1880.

This page: Fig. 4. A corner of the main room in the barn in Southhampton.

of a whole class of narrative tile panels created during the period. Telling the well-known tale of Little Red Riding Hood, popularized in the nineteenth century by the brothers Grimm,[2] one can imagine the cautionary effect the tiles had in a Victorian child's nursery. Their monochromatic coloring adds severity to the haunting story. Manufactured by Wedgwood, the tiles were probably designed by Thomas Allen, the firm's art director from 1878 to 1898.

The collection has become the heart and soul of the family's house in Southampton, which was built in 1873 and remained in the hands of descendants of the first owners until the 1980s. The present custodians were thus able to restore period details, setting the stage for the series of four interconnecting "parade" rooms on the ground floor. These are broadly conceived to reflect the stories of American rococo revival, American aestheticism, American classicism, and other revivals of the period.

The emphasis of the furniture collection is, in general, on manufacturers rather than designers. There are, for instance, no fewer than six pieces by the New York cabinetmaking firm of Kimbel and Cabus (1863–1882), including examples of its well-known "Modern Gothic" furniture.[3] A walnut side cabinet in the barn adjacent to the house (see Fig. 4, left), embellished with brass strap hinges and set with tiles by Minton Hollins and Company, corresponds to one recorded in the albums of photographs of the firm's production now in the library of the Cooper-Hewitt, National Design Museum in New York City.[4]

Elsewhere in the Southampton house and in the collector's New York City apartment are two less familiar and previously unpublished works by Kimbel and Cabus—a Gothic revival side chair in the apartment (see Fig. 16, on the right) and an aesthetic style étagère in the aesthetic parlor in Southampton (see Fig. 1). They too correspond to photographs in the company's albums in the Cooper-Hewitt.[5]

Commentary on Kimbel and Cabus invariably draws attention to the considerable influence on the firm's output by English publications such as Bruce James Talbert's *Gothic Forms Applied to Furniture, Metal Work and Decoration for Domestic Purposes* (Birmingham, 1867).[6] However, closer consideration of the photographs at the Cooper-Hewitt suggests considerable continental influence.[7] This is hardly surprising given

Fig. 5. The revivals parlor with a view into the rococo parlor in Southampton.

Fig. 6. Little Red Riding Hood, tile series made by Wedgwood, with the design attributed to Thomas Allen (1831–1915), the art director at the firm from 1878 to 1898.

that Anton, or Anthony, Kimbel (1822–1895) immigrated from Mainz, Germany, and Joseph Cabus (1824–1898) from France.

The Gothic side chair on the right in Figure 16 is as redolent of German *Neogotik*[8] as of English prototypes. The ebonized étagère with a gilt-metal door (see Fig. 1), a clearly Anglo-japanesque inspired object, represents a branch of furniture in the oriental taste often ignored in accounts of the firm's production. The grille is marked "KC" on the back, presumably for Kimbel and Cabus. On the étagère are vases in the aesthetic style by Ott and Brewer and a pair of Minton fish vases. The watercolors around the étagère include a *View of Vesuvius* by Charles Caryl Coleman (1840–1928). To the right of the étagère, above the radiator, is a ceramic panel by William Stephen Coleman entitled *Reclining Nude on Terrace*, and works by William De Morgan (1839–1917). The brass fireplace surround was manufactured by Barnard, Bishop, and Barnards from a design by Thomas Jeckyll (1827–1881).[9] The inset tile above the fireplace is by Coleman.

The revivals parlor (Fig. 5), which is separated from the rococo parlor by curtains designed by McMillen Incorporated,[10] is decorated to reflect the dignified warmth and comfort of a middle-class Victorian parlor—a room for conversation, reading, and letter writing. The furnishings include a colonial revival needlepoint picture of George Washington at Valley Forge. The armchair upholstered in red velvet is by John Jel-

liff (1813–1893) of Newark, New Jersey. On the German–inspired Kimbel and Cabus writing table[11] is a study of about 1872 by Elihu Vedder (1836–1923) for *The Etruscan Sorceress*. Under the Gothic revival hanging shelf on the right is a painting of Trinity Church in Stratford-on-Avon dated 1855 and signed by Sanford Robinson Gifford (1823–1880). The rococo parlor beyond the curtain includes furniture by such well-known New York makers as John Henry Belter (1804–1863) and the Meeks firm.

Throughout history, designs and styles have crossed borders and even continents in the wake of trade, military conquests, and courtly marriages. Until the seventeenth century, the most distinguished surviving artifacts appear to have been created principally for royal households or the aristocracy. While private patronage and major public and corporate commissions remained significant during the nineteenth century,[12] many of the leading British designers and architects worked for manufacturers disseminating fashionable designs to a wider clientele.[13] Examples of this latter category in the collection under consideration include furniture and objects designed by George Jack (1855–1932) for Morris and Company,[14] Bruce J. Talbert (1838–1881) and H. W. Batley (1846–1932) for Gillow, and light fittings by William Arthur Smith Benson (1854–1924).

Just as the Great Fire of London (1666) and the Revocation of the Edict of Nantes (1685) led to an influx into England of designers and craftsmen from France and elsewhere on the Continent, so upheavals during the nineteenth century, such as the 1848 revolutions and the 1870–1871 Franco-Prussian War, brought about the migration of French and German designers and manufacturers to England and the United States. Thus, furniture manufactured in New York City by Herter Brothers (1865–1905) sometimes shows the influence of design during the rule of Napoleon III (r. 1852–1870).[15]

With the rapid expansion of middle-class demand as a result of the wealth created by the industrial revolution, the latest fashions became more widely disseminated than they had been during the preceding centuries. Newly prosperous industrialists and manufacturers had available a plethora of guides advising them on appropriate furnishings to express their newfound status.[16] Moreover, the cabinetmaking and furnishing trades, as well

Fig. 7. A bedroom in the barn at Southampton with ceramic plaques depicting the Seven Ages of Man from Shakespeare's *As You Like It*, designed by Henry Stacy Marks (1829–1898) and made by Minton, c. 1877.

Fig. 8. The last scene of the Seven Ages of Man designed by Marks (see Fig. 7).

Fig. 9. Ceramic roundel designed and made by Daniel Cottier (1838–1891), London, c. 1875. Inscribed with a verse from Shakespeare's *Much Ado About Nothing*.

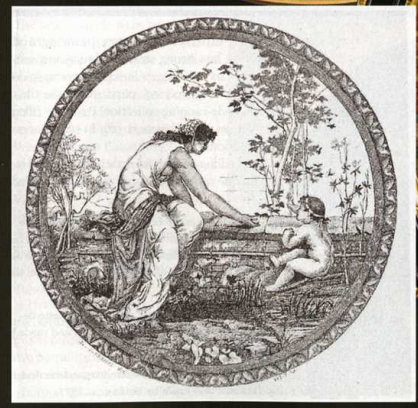

Fig. 10. Illustration from Théodore Deck, *La Faïence* (Paris, 1887), Fig. 111.

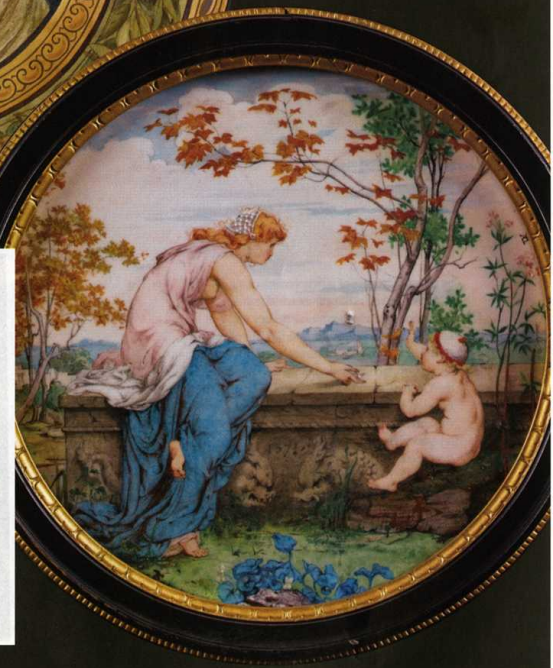

Fig. 11. Ceramic roundel entitled *Knucklebones*, designed by Joseph Victor Ranvier (1832–1896) and made by Théodore Deck (1823–1891), Paris, c. 1867.

as manufacturers of silver, ceramics, glass, and textiles, made use of treatises and pattern books produced by architects and others with an informed appreciation for the details of distant cultures.[17] Such publications, together with the series of international exhibitions that followed the Great (Crystal Palace) Exhibition of 1851 in London, increased the speed with which designs traveled from country to country.[18]

A specific example of designs from one country becoming familiar in another is demonstrated by the work of the cabinetmaking firm of Lövinson and Yacoby, which had workshops in the Spandau and Moabit sections of Berlin, and outlets in London, Saint Petersburg, and Berlin. The table shown under the window in Figure 4, made by Lövinson and Yacoby, would have reached an international audience not only through the multiple locations of the firm's shops, but though this particular model's exposure at the 1867 Exposition Universelle in Paris.[19]

Much nineteenth-century painting and sculpture has strong strands of religious, sentimental, moralizing, or literary content; so do ceramics of the period, particularly the tiles. In this wide-ranging collection, Pyne has filled her houses with objects strong in such narrative allusions.

Storytelling on a grand scale is represented by the unique series of ceramic maquettes ranged

Fig. 12. A room in the barn in Southhampton. The cabinet, made by Herts Brothers (founded 1872), New York City, c. 1885, displays Worcester vases in the Japanese taste. The pair of side chairs have Minton tile inserts in their backs.

Fig. 13. Abraham and Isaac, ceramic maquette designed by George Tinworth (1843–1913) and made by Doulton, London, c. 1877.

Fig. 14. David and Goliath, ceramic maquette designed by Tinworth and made by Doulton, c. 1877.

along a shelf in Figure 4, which was created by George Tinworth for the Guards' Chapel in Birdcage Walk, London. Made by Doulton (now Royal Doulton), these seventeen semicircular ceramic sketches (sixteen of which were finally used in the chapel) are all that are known to remain of the original twenty-eight. The chapel itself was destroyed, and only two of the completed panels survive (in the Museum of the Army Chaplaincy, Bagshot, Surrey). The maquettes represent stories from both the Old and New Testaments.[20] Typically for Tinworth, who joined Doulton in 1866 as artistic director, each scene is imbued with striking vitality, and the designs are worked out to respond to the semicircular frame. In David and Goliath (Fig. 14) dramatic effect is created by extending the heads of the principal figures beyond the borders of the frame. Tinworth's sensitivity to Abraham's anguished obedience is demonstrated in Abraham and Isaac (Fig. 13).

The Seven Ages of Man designed by Henry Stacy Marks is perhaps one of the best-known nineteenth-century narrative tile series (see Fig. 7). Based on the famous "All the world's a stage" speech from Shakespeare's *As You Like It*, each panel reflects mankind's progress from "the infant, Mewling and puking" to the

Last scene of all,
That ends this strange eventful history,
Is the second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything [see Fig. 8].

The seven panels were produced by Minton in their Art Pottery Studio directed by Coleman. Marks originally created these panels for the painter Myles Birket Foster (1825–1899) and for Richard Grosvenor (1825–1899), first duke of Westminster, at Eaton Hall.[21] The series also exists as a set of roundels exhibited at the Weltaustellung in Vienna in 1873, and formerly in the Minton Museum.[22] Another of the seven ages, "The lover, sighing like a furnace," appears on a vase in the Victoria and Albert Museum in London.[23]

If the Marks panels evoke the sentimentality so typical of much nineteenth-century narrative painting, the same subject is treated altogether more lightly in a humorous second series (Fig. 3), also produced by Minton. Although traditionally ascribed to Marks, evidence now suggests an attribution to "A. Masson," the name on a label affixed to the back of a set in the Cheltenham Art Gallery and Museum, England.[24]

Among the many artists, architects, and designers represented in the tile and ceramic collection are Christopher Dresser (1834–1904), John Moyr Smith (1839–1912), Walter Crane (1845–1915), and Albert Moore (1841–1893). One of the rarest narrative tile groups in the collection is the Little Mermaid series painted by (or after) Henry Holiday on Minton, Hollins and Company blanks (Fig. 2). Based on the 1836 fairy tale by Hans Christian Andersen (1805–1875), this is the only complete set of six tiles known to survive. Four tiles in the series, formerly in the Handley-Read Collection,[25] were included in an exhibition at the William Morris Gallery in Walthamstow in 1989. It was suggested in the exhibition catalogue (without substantial evidence) that the Handley-Read tiles might have once belonged to the architect William Burges (1827–1881).[26] The original watercolor designs by Holiday are displayed at Standen, West Sussex, designed by Philip Webb (1831–1915) and now a National Trust property. Although arguably not as ambitious, Holiday's Little Mermaid series is in the same painterly tradition as the Morris, Marshall, Faulkner and Company tiles designed by William Morris (1834–1896) and Edward Coley Burne-Jones (1833–1898), such as Sleeping Beauty.[27]

The Glasgow-born designer Daniel Cottier, like many of his contemporaries, was active in various mediums: stained glass, furniture, and ceramics. He also had a thriving international decorating business that eventually included offices in London, New York, Melbourne, and Sydney. Thus, Cottier was a direct conduit for transmitting the latest English fashions to the United States and beyond. Pyne's Southampton house has a labeled Cottier ceramic roundel in the full-blown aesthetic taste (Fig. 9). Beneath the soulful figure is the inscription "Sigh no more ladies, sigh no more" from Shakespeare's *Much Ado About Nothing*.

The ebonized and penwork-decorated cabinet seen in Figure 16, apparently of English manufacture, may have been exported to the United States by Cottier. Intriguingly, the only two known examples of this model have come to light in North America,[28] although comparably decorated cabinets of a different design have been identified in England. The figural decoration on the cabinet illustrated here represents Fame, Fortune, Love, and Death. The attribution to Cottier is based on identically designed stained-glass windows of Fame, Fortune, and Love at Cairndhu House in Helensburgh, Scotland, which Cottier is known to have designed.[29]

During the last third of the nineteenth century, the taste for artist-painted narrative decoration on ceramics was popular both in the United States and in Europe. In the United States artists such as Winslow Homer (1836–1910), Frederick Dielman (1847–1935), and Arthur Quartley (1839–1886) all produced

Fig. 15. The formal dining room in the Southampton house. The table is set with silver in the aesthetic taste made by the Gorham Manufacturing Company, Providence, Rhode Island; Minton plates; and Worcester shell vases. On the wall is *Nymph by a Pool*, an oil on paper by William Stephen Coleman (1829–1904). Below it is a seascape, oil on paperboard, by William Trost Richards (1833–1905).

such tiles.[30] In France, the taste for narrative-decorated ceramics had a particular champion in Théodore Deck.[31] Among the artists who produced pictures on plaques for Deck were Eugène Gluck (1820–1898) and Joseph Victor Ranvier, both of whom are represented in this collection.

Ranvier's affectionate roundel of a mother and child playing astragali, or knucklebones (Fig. 11), a game that originated in ancient Greece, may have had particular appeal for Deck, since it is reproduced in his book *La Faïence* (Fig. 10). This design, of which variants exist, appears to have been part of a series conceived around 1867. Two related roundels, one showing a young woman fishing and the other a young man with a rabbit, are in the collection of the Musée des arts décoratifs in Paris.[32]

Making a broadly orientalist tableau, and typical of the collection's settings for ceramics, is the ebonized display cabinet in a corner of the barn (Fig. 12) in which are vases designed by James Hadley (1837–1903) and made by Royal Worcester. Stamped by Herts Brothers of New York City, the cabinet features an amalgam of elements ranging from Renaissance to Chinese, typical of commercial aesthetic furniture. Herts Brothers exhibited at the 1876 Centennial Exhibition in Philadelphia and at the 1893 World's Columbian Exposition in Chicago.[33]

Two of the Hadley pilgrim bottles tell the story of the manufacture of oriental ceramics in their decoration (see Fig. 12, right and left on the main surface of the cabinet). Around 1870, under the direction of Richard William Binns (1819–1900), Worcester began experimenting with new Japanese forms, using an ivory body introduced some ten years earlier. These japanesque wares reached their apogee with Hadley.[34] A pilgrim bottle with different decoration, in the Victoria and Albert Museum, was exhibited at the 1872 London International Exhibition.[35] It may be one of the pair that the retailer Thomas Goode exhibited at that show with the label "WORCESTER COMPANY: Pair of Pilgrim Bottles—Imitation Lacquer and Ivory work. 'The Art of Pottery Painting.' Price £6 6s."[36]

The storytelling theme that runs through the collection comes to the fore in a bedroom in the New York apartment with random lines from a printed novel pasted to the walls (Fig. 17).[37] Hung on the wall are etchings and engravings of pastoral scenes, including works by Samuel Palmer (1805–1881), William Blake (1757–1827), and George Richmond (1809–1896).

The furniture in this room, the most recently furnished, includes a secretary-bookcase made by James Lamb (w. 1843–1898) of Manchester that incorporates a Japanese lacquer panel. Lamb was one of the leading English provincial manufacturers of the period, employing in-house designers such as W. J. Estall, but also commissioning furniture from successful freelancers like Charles Bevan (w.c. 1860–1882). The Anglo-Japanese style chair at the right of the secretary-bookcase was designed by Edward William Godwin (1833–1886) and is labeled by William Watt, the maker.[38] It represents the fruitful partnership between an architect/designer and a manufacturer during the English aesthetic movement. The design of the ebonized chair at the left of the secretary-bookcase can be attributed to Bevan. It has many features in common with a chair exhibited by Gillow at the 1867 Exposition Universelle in Paris, which was illustrated and discussed by Dresser in *Principles of Decorative Design*.[39]

Fig. 16. The entrance hall in the collector's New York City apartment. The wall light is one from a pair representing Night and Day made by Robbins and Company, Dudley, England, c. 1881, and probably designed by Henry Jeckyll (1838–1917). The side chair against the wall at the left was probably made by the Crace firm in London, c. 1860. Above it are two signed and dated works by James McNeill Whistler (1834–1903). On top is *The Velvet Dress*, a drypoint of 1873. Below is *Reading by Lamplight*, an etching with drypoint of 1858.

Collections tell the story of their creators. The assemblage described here portrays a person with a fascination for the Victorian era. At the same time it offers a substantial conspectus of the period's decorative arts—a complex and multilayered story.

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[1] See Ann Pyne, *In the Form of a Person: Stories* (Alfred A. Knopf, New York, 1992).

[2] Ascribed to Charles Perrault, *Le petit chaperon rouge* (Paris, 1697), "Little Red Riding Hood" is best known today in the version published in 1812 by Jacob and Wilhelm Grimm. In place of Perrault's moralizing about sexual dangers, the Grimms stressed the importance of obedience. One of the best-known nineteenth-century English editions was the 1875 "Little Red Riding Hood" in *The Blue Beard Picture Book*, illustrated by Walter Crane.

[3] See Catherine Hoover Voorsanger, "Kimbel & Cabus" in *Encyclopedia of Interior Design*, ed. Joanna Banham (Fitzroy Dearborn Publishers, London and Chicago, 1997), vol. 1, pp. 675–678.

[4] A. Kimbel and Sons, "Furniture designed and sold by Kimbel and Cabus," 2 vols., Library, Cooper-Hewitt, National Design Museum, New York City, vol. 1, No. 244.

[5] Ibid., Nos. 286 and 386 respectively.

[6] Voorsanger, "Kimbel and Cabus," p. 677.

[7] I am grateful to Laura Microulis for her observations about these photographs, and about Kimbel and Cabus in general.

[8] See, for example, Georg Ungewitter, *Plans and Designs for Gothic Furniture* (London, 1858), Pls. 1, 2.

[9] For Jeckyll's metalwork for Barnard, Bishop, and Barnards, see Susan Weber Soros and Catherine Arbuthnott, *Thomas Jeckyll: Architect and Designer, 1827–1881* (Yale University Press, New Haven, 2003), chap. 6.

[10] See Catherine L. Futter, "McMillen Inc." in *Encyclopedia of Interior Design*, vol. 2, pp. 765–766.

[11] A photograph of the table appears in "Furniture designed and sold by Kimbel and Cabus," vol. 1, No. 73.

[12] For example, the Law Courts (1868–1882) designed by George Edmund Street (1824–1881); the Midland Grand Hotel (1869–1872) designed by George Gilbert Scott (1811–1878); Eaton Hall (1870–1883) designed by Alfred Waterhouse (1830–1905); and the Red House (1860) designed by Philip Webb.

[13] For example, Charles Bevan and Bruce James Talbert for Gillow and Company; Christopher Dresser for many manufacturers (see Harry Lyons, *Christopher Dresser: The People's Designer* [Antique Collectors' Club, Woodbridge, Suffolk, 2005]); and Augustus Welby Northmore Pugin (1812–1852) for John Hardman and Company (1838–1900) and Minton.

[14] See the armchair in Fig. 4.

[15] See, for example, Katherine S. Howe et al., *Herter Brothers: Furniture and Interiors for a Gilded Age* (Harry N. Abrams, New York, 1994), No. 3, a sofa and armchair of about 1860 by Gustave Herter after a design by Alexandre Georges Fourdinois (1799–1871) that was published in 1858. In England, Minton benefited from the arrival of Louis Marc Solon (1835–1913); Hunt and Roskell (w. together 1843–1897) from Antoine Vechte (1799–1868); Elkington (1824–1968) from Léonard Morel-Ladeuil (1820–1888); and Jackson and Graham (c. 1840–1885) from Eugène Prignot (b. 1822).

[16] For example Rudolph Ackermann, *Repository of Arts*, published monthly in London, 1809–1828; Charles Locke Eastlake, *Hints on Household Taste* (London, 1868); and Harriett Prescott Spofford, *Art Decoration Applied to Furniture* (New York, 1878).

[17] For example, Owen Jones, *The Grammar of Ornament* (London, 1856).

[18] Compare, for example, the side chair designed by H. W. Batley and exhibited by Collinson and Lock (1870–1897) at the Centennial Exhibition of 1876 in Philadelphia with a side chair by Herter Brothers of c. 1877–1879. For the first, see Susan Webber Soros, "Rediscovering H. W. Batley (1846–1932), British Aesthetic Movement Artist and Designer," *Decorative Arts*, vol. 6, no. 2 (Spring-Summer 1999), Fig. 13a. For the Herter chair, see Howe et al., *Herter Brothers*, No. 33.

[19] *The Illustrated catalogue of the Universal Exhibition Published with the Art Journal* (London, 1868), p. 260 (illus. bottom left). Two side chairs, identical to one illustrated ibid., p. 52, top left, are in the National Portrait Gallery's outpost Boddelwyddan, in North Wales. A third chair, one of a pair, has recently been acquired by the Victoria and Albert Museum, London.

[20] See Peter Rose, *George Tinworth* (C. D. N. Corporation, Los Angeles, 1982), pp. 74–75 and Pls. 69–85.

[21] Paul Atterbury and Maureen Batkin, *The Dictionary of Minton* (Antique Collectors' Club, Woodbridge, Suffolk, 1990), p. 284.

[22] Ibid., p. 133., and illustrated in *Spring 2000* (Fine Art Society, London, 2000), No. 7.

[23] Atterbury and Batkin, *Dictionary of Minton*, p. 284.

[24] See Sotheby's, New York, *The Harriman Judd Collection, British Art Pottery*, January 22, 2001, Lot 369.

[25] *Victorian and Edwardian Decorative Art: The Handley-Read Collection* (Royal Academy of Arts, London, 1972), D 110–113.

[26] *Henry Holiday 1839–1927* (William Morris Gallery, London, 1989), No. 25.

[27] *William Morris*, ed. Linda Parry (Philip Wilson Publishers, London, 1996), K. 10.

[28] The second version is now in the collection of the National Museums of Scotland; it is reproduced in Max Donnelly, "Cottier and Company, art furniture makers," *The Magazine* ANTIQUES, vol. 159, no. 6 (June 2001), p. 917, Pl. III. Both cabinets are discussed in this article.

[29] Ibid., p. 919; the window representing Fortune is illustrated on p. 920, Pl. VII.

[30] See Ronald G. Pisano et al., *The Tile Club and the Aesthetic Movement in America* (Harry N. Abrams, New York, 1999).

[31] See *Théodore Deck Céramiste* (H. Blairman and Sons and Haslam and Whiteway, London, 2000), intro. by Bernard Bumpus.

[32] See ibid., Nos. 2 and 3.

[33] See Donald C. Peirce, *Art and Enterprise: American Decorative Art, 1825–1917: The Virginia Carroll Crawford Collection* (High Museum of Art, Atlanta, 1999), p. 263.

[34] Geoffrey A. Godden, *Victorian Porcelain* (Herbert Jenkins, London, 1961), p. 125.

[35] 845A–1872; illustrated ibid., Fig. 59.

[36] *Official Catalogue: Fine Arts Department*, rev. ed. (London, [1872]), No. 1051.

[37] This unconsciously echoes a book by Tom Phillips entitled *A Humument: A Treated Victorian Novel* (1980; rev. ed., Thames and Hudson, London, 1987) in which the author took a little known novel and treated each page as a canvas, leaving a few random words to the viewer's imagination. The novel is W. H. Mallock's *A Human Document* (1892).

[38] An unmarked ebonized chair of this pattern is illustrated in Susan Weber Soros, *The Secular Furniture of E. W. Godwin* (Yale University Press, New Haven, 1999), No. 137. Her attribution of this chair to William Watt is confirmed by the label on the present chair.

[39] (London, 1873), p. 56 and Fig. 33.

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Fig. 17. A bedroom in the New York City apartment.